

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, OCTOBER 16, 1875.

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5d. Stamped.

CRYSTAL PALACE.—THIRD SATURDAY CONCERT,
THIS DAY. The Programme will include: Overture to the Second Part of *The Light of the World*; Sacred Cantata, "God's time is the best" (J. S. Bach), first time at these Concerts; Overture, Scherzo, and Finale (Schumann); the "First Walpurgis Night" (Mendelssohn). Vocalists—Mme Sinico-Campobello, Miss Gill (her first appearance), Mr Henry Guy, Mr Whitney, and the Crystal Palace Choir. Conductor—MR AUGUST MANN. Transferable stalls for the Series (24 Concerts), Two Guinea and a Half; stall for a Single Concert, Three Shillings and Sixpence and Half-a-Crown. Admission, Half-a-Crown, or by Guinea Season Ticket.

CRYSTAL PALACE.—THE GREAT HARVEST CELEBRATION AND MUSICAL FESTIVAL, on WEDNESDAY next, 20th October. Grand Choral Performance on Handel Orchestra, by upwards of Three Thousand Trained Voices, selected from the principal Musical Societies and Church Choirs in the Metropolis and the suburbs, assisted by the Crystal Palace Band, the Scots Fusilier Band (by permission of the officers commanding), and the Great Handel Organ. Conductors—MR MANN and DR STAINER. On this occasion the Palace will be appropriately decorated with Corn Sheaves, Autumn Fruits and Flowers; and a special display of Boots and Cereals, contributed by Messrs Sutton and Sons, of Reading, will be erected in the North Nave. The Programme of the day will conclude with a Grand Display of Fireworks, which will be the Last Firework Display of the Season.

THEATRE ROYAL, COVENT GARDEN.—PROMENADE CONCERTS. Under the direction of Messrs A. and S. GATTI. Every Night at Eight. Signor ARBITT, Conductor. Mlle Helbron, Mlle Orfa, and Mlle Lella Bertie, Every Night. Signor Palladini, Every Night. Herr Wilhelmj (the great violinist), Every Night. German Night on Wednesday next. Soloists—Messrs Reynolds, Young, Hughes, Harvey, Ould, Lazarus, &c., &c., &c. Band of 100 Performers and Band of the Coldstream Guards. Stalls, 3s.; dress circle, 2s. 6d.; private boxes, 10s. 6d. to £3 3s. Box Office open from Ten to Five, under the direction of Mr Hall.

BRIGHTON.—MDME CHRISTINE NILSSON at MR KUHE'S GRAND EVENING CONCERT, MONDAY next, Oct. 18th. Mme Christine Nilsson, Mlle Johanna Levier, Miss Alice Fairman, Mr E. Lloyd, Signor Caravoglia. Pianoforte—Mr Kuhe. Conductor—MR F. H. COWEN. Particulars at Messrs Potts & Co., 167, North Street.

BRIGHTON.—MR KUHE'S FIRST PIANOFORTE RECITAL (Annual Series of Three), WEDNESDAY, October 22. Mr Kuhe will play Mozart's Sonata, pianoforte and violin, No. 9; Beethoven's Sonata, pianoforte and violin, in F (Violin—Mr Carrodus); Mendelssohn's Variations in E flat; Schumann's Grillon; Chopin's Polonaise in C sharp minor; Taubert's Campanella; Schullhoff's Chant du Berger; and Thalberg's Tarentella.

MUSICAL ASSOCIATION, 27, HARLEY STREET, W.—SECOND SESSION, 1875-6. FIRST MONTHLY MEETING, MONDAY, November 1st. At 5 p.m. punctually a Paper will be read by Mr CHARLES K. SALAMAN, Hon. Mem. Acad. St Cecilia, Rome, on "Musical Criticism." CHARLES K. SALAMAN, Hon. Sec.

HERR HERMANN FRANKE (Concertmeister, from Dresden) will play MENDELSSOHN'S CONCERTO for Violin, at Manchester, October 23rd. All applications for ENGAGEMENTS as Solist, and for Lessons, in London and elsewhere, to be addressed to Mr W. B. HEALEY, care of DUNCAN DAVISON & CO., 244, Regent Street, W.

"MARINELLA."

MISS NESSIE GOODE will sing RANDEGGER's admired Song, "MARINELLA," at Brighton, Nov. 3.

"BENEATH THE BLUE TRANSPARENT SKY."

MISS JESSIE JONES will sing (when on her Tour with MME LEMMENS-SHERRINGTON) RANDEGGER's admired Song, "BENEATH THE BLUE TRANSPARENT SKY," at Basingstoke, Oct. 16th; Leamington, 18th; Rugby and Coventry, 19th; Northampton, 20th; Cambridge, 21st; Bury St Edmunds, 22nd.

"MAY."

MISS MARY DAVIES and **MISS LIZZIE EVANS** will sing HENRY SMART's popular Duettino, "MAY," at Mrs John Macfarren's Pianoforte and Vocal Recital, Oct. 16, at Bow.

NOTICE OF REMOVAL.

MR HENRY GUY has removed to 6, Kellett Road, Brixton, S.W.

ROYAL PRINCESS'S THEATRE.—CARL ROSA OPERA COMPANY. LAST WEEK BUT ONE. This Evening (SATURDAY), Oct. 16, "FAUST"; Monday, Oct. 18, "Marriage of Figaro"; Tuesday, Oct. 19, "Siege of Rochelle"; Wednesday, Oct. 20, "Bohemian Girl"; Thursday, Oct. 21, "Porter of Havre"; Friday, Oct. 22, "Trovatore."

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MR BRINLEY RICHARDS has the honour to announce his Return to London. Letters concerning LESSONS and other ENGAGEMENTS to be addressed to his Residence, No. 6, St Mary Abbott's Terrace, Kensington, W.

MDLLE VICTORIA BUNSEN begs to announce that she will return from her Concert-Tour in Sweden, on the 15th of October, and remain in London for the winter. All communications may be addressed to her, care of DUNCAN DAVISON & CO., Foreign Music Warehouse, 244, Regent Street, W.

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MRS JOHN MACFARREN begs to inform her Friends and Pupils that she is in Town for the Season. All applications for Concerts, Pianoforte Recitals, or Lessons, to be addressed—15, Albert Street, Gloucester Gate, Regent's Park, N.W.

SIGNOR GUSTAV GARCIA will Return to Town on the 25th September, and can accept ENGAGEMENTS for Concerts, Oratorios, &c. Address, 54, Portdown Road, Maida Hill, W.

MDME MARTORELLI GARCIA will Return to Town October 1, when she can accept Operatic, Concert, Oratorio, and other ENGAGEMENTS. Address, 54, Portdown Road, Maida Hill, W.

MR R. HILTON (Bass) will be at liberty for Oratorio and Concert ENGAGEMENTS after his Tour with MME LEMMENS-SHERRINGTON, ending Oct. 22nd.—30, Fentiman Road, S.W.

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CRYSTAL PALACE CONCERTS.

The 20th series of these deservedly popular entertainments began on Saturday afternoon (the 2nd inst.) with a carefully selected, and for the most part very attractive, programme. The design and scope of the Crystal Palace concerts need not again be described. How they gradually assumed the form which has now long distinguished them; how, since Mr August Manns was appointed director of the orchestra, they have, step by step, reached the high position among our musical art institutions unanimously accorded to them; what good they have been the means of effecting for pure and healthy art through their strict and uncompromising adherence to a well-defined policy, is generally known and admitted among amateurs. To dwell further upon the subject would be to traverse old ground to little or no purpose. The scheme of the first concert may be quoted as a fair sample of what we are to expect, week after week, with but rare intermissions, during the ensuing autumn and winter months. The instrumental pieces were as subjoined:—

Overture, "The Naiads"	W. Sterndale Bennett.
Concerto for violin (first movement)	Paganini.
Symphony in C (No. 1)	Beethoven.
Notturmo (violin)	Chopin.
Overture, "Der fliegende Holländer"	Wagner.

The welcome that greeted Mr Manns on taking his place at the conductor's desk was very cordial. There was no mistaking it for anything else than a sincere recognition of many years' arduous and conscientious labour in a praiseworthy direction. The performance of Sterndale Bennett's happily familiar overture made a commencement the promise of which was fully borne out by what came subsequently. The predilection of Mr Manns for the music of our gifted countryman has been repeatedly shown. That the first concert would open with one of Bennett's compositions might, under circumstances not requisite to explain, have been taken for granted. The concert last spring, devoted wholly to selections from works by the English composer, dwells still in the remembrance of his many admirers. Due honour was paid on that occasion to one whose fame has been legitimately earned. The overture called the *Naiads*—second of a trilogy, the first and third of which are *Parisina* and *Die Waldnymphen*—may compare with anything in its way for which we are indebted to modern art. The *Naiads* has always been a special favourite with connoisseurs; and this, bearing in mind the symmetry of its structure, the charm and spontaneity of its melodies, and the perfect style of their development, is not surprising. What Robert Schumann thought of it may be read in his published *Gesammelte Schriften*; what Mendelssohn thought of it no amateur need be told. We have seldom listened to a performance of the *Naiads* more evenly balanced than that of Saturday. Conductor and orchestra alike seemed resolved to make the audience understand and appreciate it; and the result was proportionate to the endeavour. With such scrupulously finished interpretation there can be nothing to prevent Bennett's concert overtures from occupying, by general assent, their appropriate place—side by side with the concert overtures of Mendelssohn.

Among other noticeable features of the 20th series of Crystal Palace concerts, we find the nine symphonies of Beethoven,—to be produced in chronological order. The symphony in C major ("No. 1"), as fresh and vigorous as when it first sprang from the brain of the "Jupiter of the Orchestra," was admirably played and created its never-failing impression. To the members of the Crystal Palace band this bright and sunny work, the inspiration of Beethoven's early period,—a prophecy, as it were, of the renown that awaited him in the Austrian capital,—is a book so freely open that they are scarcely called upon to turn over the leaves. They know every bar of it by rote. Each of the four movements, the Andante in F especially, instinct with primeval simplicity, and the "minuet"—so-called though virtually forerunner of the Beethovenian orchestral "scherzo"—excited the audience in the liveliest manner. The applause was unanimous and long-continued. That the remaining eight symphonies will afford equal satisfaction there can be little doubt.

Herr Wilhelmj, by his execution of a movement from one of the

concertos of Paganini, created a marked sensation. The characteristic qualities of this eminent violinist are familiar to amateurs. A tone more full and penetrating has seldom been obtained from the instrument; and this, accompanied by a phrasing broad and measured, a method well-nigh irreproachable, and a mechanical facility before which difficulties vanish, accounts for the estimation in which he is held by competent judges. Paganini's music, indeed, is of itself enormously difficult; but Herr Wilhelmj makes it still more difficult—so much so (witness his "cadenza") that ordinary players, however advanced, would scarcely make bold to attempt what in his hands appears child's play. The imperturbable calmness with which he masters feats seemingly impracticable, while exciting more or less astonishment among initiated hearers, leaves on the minds of the uninitiated merely a conviction that he who achieves thus much with no sensible effort might, if so inclined, achieve as much again with just the same facility. In his own adaptation of one of Chopin's *Nocturnes* for violin, with pianoforte accompaniment, Herr Wilhelmj—with whom it is evidently a favourite—interpolates traits and embellishments which, however perfectly rendered, are hardly in strict keeping with music of so tunelessly pensive a character—music which, like much that came from Chopin, conjures up dreams of the *Æolian* harp. At the same time, whatever is done absolutely well is tolerably sure to please; and Wilhelmj's Chopin was not less heartily applauded than Wilhelmj's Paganini. The *quasi*-inventor of these at one time undreamt-of complications would himself have been perplexed by many of the mechanical *tours de force* over which Herr Wilhelmj possesses unrestricted command.

The vocal pieces at this concert comprised an air from Mozart's *Seraglio*, sung, in English, by Mr Edward Lloyd; and another from *Così fan Tutte*, by Mdle Cristino, a pupil of Signor Ardit's, who also introduced her professor's lively *Tarantella*, "Vispa son gentile;" Mr Lloyd contributing also M. Gounod's graceful ballad, "The Maid of Athens." The concert ended as stormily, as it had begun peacefully, with that orchestral prelude in which Wagner depicts the restless wanderings of the fate-struck Dutch navigator, against whom the elements are always raging, and the goal of whose aspiration is never reached until he meets with the woman of his dreams in the person of the mysteriously devoted Senta. A fine performance of this strange but extraordinarily impressive overture brought the whole to an effective climax.

NOBILITAS SOLA EST ATQUE UNICA VIRTUS.

(To the Editor of the "Musical World.")

SIR,—I was scarcely justified, perhaps, in attaching a special significance to the revival, last summer, of *Semiramide* shortly after the production of *Lohengrin*. The chances are that the two events were not connected, either by manager or public, in the smallest degree. *Semiramide* has always been a popular work. Still, the conjunction of Rossini's opera and that of Wagner is suggestive, and supplied a text upon which a by no means tedious sermon might have been preached. I waived the sermon, and merely pointed out that the Rossinian revival was another proof—and a very practical one—of the fact that a long time must elapse before the Wagnerian cultus will exercise much direct influence upon the lyric stage in this country. Indirect influence it must necessarily have while modern composers (witness Gounod, in *Roméo et Juliette*) accept the teaching and, in part, copy the example of the author of *Lohengrin*; but the public, whose taste yields despotic power, cannot easily be seduced into new paths. That *Lohengrin* made a sensation is unquestionable; but I see no reason to believe that amateurs were affected by it to any appreciable extent. The old operas, against which *Lohengrin* is a protest, attract as much as ever; and if a disposition has been shown to put down certain absurd practices, such, for instance, as making a fuss over artists at the expense of the art they serve, the significant fact remains that the very works which offend most against Wagnerian theories are those most applauded when brought forward, "with new scenery, costumes, and appointments." This, however, will not discourage those who believe that Wagner, with all his extravagant exaggeration, is destined to make the lyric drama a nobler thing than it ever yet has been. *Lohengrin*, at any rate, has struck a doughty blow, and all that remains to do, as the late Mr Lincoln observed, is to "keep pegging away."—Yours in obedience,

CHIDLEY PIDDING.

CARL ROSA'S ENGLISH OPERA COMPANY.

The revival of Balfe's *Siege of Rochelle* is likely to prove of material benefit to Mr Carl Rosa's new and spirited undertaking. The work is carefully put on the stage and has evidently been well rehearsed, while the cast of the *dramatis personæ* is about as strong as one as could now be easily obtained. The *Siege of Rochelle*, apart from its intrinsic merits, will always possess a certain interest, as the first opera which introduced its composer to an English audience. Forty years, within a few weeks, have passed since then, in the course of which the whole of a more than ordinarily successful career was accomplished. Not until ten years later did Vincent Wallace, another Irish musician destined to attain wide popularity among us, make himself known through his *Maritana*—Balfe, meantime, having with sure and steady steps, advanced to the first rank of national dramatic composers. What he produced during the period that elapsed between his first opera, the *Siege of Rochelle*, and his last, the *Talisman*, which, though we are only acquainted with the Italian version at Her Majesty's Opera, was also originally intended for the English stage, is too familiar to need recounting; and, in short, we are spared the task of further preamble.

The *Siege of Rochelle* was first performed at Drury Lane Theatre on Thursday, October 29, 1835, when the late Mr Alfred Bunn was lessee of that establishment. The author himself, then a young man between 20 and 30, who had completed his studies in Italy and France, sat at the conductor's desk, and his compatriot, the once renowned "Tom Cooke," played the leading violin in the orchestra. The characters were thus distributed:—Clara, Miss Shirreff; Princess Euphemia, Mrs Vining; Cynthia, Mrs Newcombe; Marcella, Miss Fanny Healy; Count de Rosenberg, Mr W. Seguin; Marquis de Valmour, Mr J. Wilson; Montalban, Mr Giubelei; Corporal Schwartz, Mr Henry; Azino, the monk, Mr Paul Bedford; Michel, Mr H. Phillips. The performance, as there are many who can still remember, was highly successful, and the young musician, whose name had been previously unknown to the majority of amateurs, even in special musical circles, may be said to have won fame at a bound. It is unnecessary to enter into particulars about the opera itself which has survived long enough to be by this time exempt from criticism. The book, professedly built upon one of the novels of Madame de Genlis, though more directly adapted, we believe, from the libretto of an Italian opera derived from the same source, is neither better nor worse than subsequent ordinary concoctions of the sort, when Alfred Bunn and Edward Fitzball were the *lucida sidera* of the musical drama—the weakest of the traditional "three acts" being, as so often was the case, the last, wherein the *dénouement* is somewhat clumsily brought about, and the intrigue unwound in a not clearly intelligible manner.

The music which Balfe invented for this drama retains much of its primeval freshness, though here and there it may sound more or less antiquated. Lively and tuneful throughout, it rarely tires, while it often pleases by force of genuine spontaneity. That the greater part of it should be strongly marked with the Irish musician's own familiar individuality by no means weakens, but, on the contrary, rather enhances its charm—a composer being never more attractive than when drawing more or less exclusively upon his own resources; and this Balfe very frequently does, conglomerate as may be his general style, the result of many combined influences gathered from foreign travel and experience. The concerted music, always stirring and animated, has equally the merit of being strictly in keeping with the immediate business of the scene. That the shorter pieces, the ballads more especially, are pure Balfe, from the Balfeian spring, will be easily credited. The finales, constructed after the usual form, are varied enough in expression, and wrought out in such a manner as to insure dramatic no less than musical effect. Here the inevitable feeling induced in the mind of our composer by his exotic studies is, as in all his works, most emphatically exhibited; but for the rest he is indebted to no previous models. This brief summary will suffice for a work that obtained general acceptance so long ago, and much of which is destined in all likelihood to a further lease of popularity.

The performance of the *Siege of Rochelle* at the Princess's Theatre offers very few points for adverse criticism. The cast is in most parts highly efficient; and even those who remember the opera in earlier days can have found little cause for grumbling. Mlle Ostavo Torriani is graceful and interesting in the part of Clara; while Miss Julia Gaylord, young, good-looking, and a real acquisition in the line of soubrettes, is a pleasant and lively Marcella, wife of Michel; in fact, these two characters could hardly be represented in a way more consonant with the manner of their conception. In the hands of Mr C. Lyall, Schwartz, the inebriate corporal, though a subordinate personage, becomes, as usual with that clever comedian, an original and amusing sketch. Mr Santley, as Michel, seems versed in all the traditions of the part. Nevertheless, when he made his *début* before a London public in 1857—at Mr John Hullah's not-to-be-forgotten concerts held in the late St Martin's Hall—two and twenty years had elapsed since the *Siege of Rochelle* first saw the light. Mr D. H. Bates, intrusted with the part of the Marquis de Valmour, has a voice of agreeable quality, but is as yet inexperienced. New tenors, however, are just now by no means a glut in the market—dramatic tenors in particular; and it is to be hoped that with experience Mr Bates may make sensible progress. Mrs Aynsley Cook as Euphemia, Miss Laura Hyde as Cynthia, Messrs Aynsley Cook, Ludwig, and Snazelle, as Rosenberg, Montalban, and Azino, all did their best to aid the general effect of the representation.

The musical numbers that created the liveliest impression on Friday night were those wont to excite the sympathies of audiences in former days. The overture, one of Balfe's most spirited preludes, was encored, and the *allegro* played again; the once famous patter-song, "Travellers all of every station," in which Michel, after the Munchausen vein, relates his adventures, was rattled through (and sung, too, be it observed) by Mr Santley, with resistless volubility, despite words almost impossible to utter musically at so rapid a pace; the at one time well-worn chorus, "Vive le Roi," though not encored, still made an undoubted impression; as did Clara's song, "Mid the earlier scenes of youth," to which Mlle Torriani imparted earnest sentiment; while the duet for Marcella and Michel, terminating with the waltz, "Thus together side by side," sung, acted, and danced with equal spirit by Miss Julia Gaylord and Mr Santley, brought the curtain down at the conclusion of Act I. amid acclamations which would not cease until it was lifted again for a repetition of the waltz. In the next act there was again an encore for the melodious quartet, "Lo! the early beam of morning" (Clara, Marcella, Azina, and Michel) and much applause for the well-sustained *finale*, including the prayer, "Oh, Thou, who look'st upon the battle." In Act III., Miss Julia Gaylord delivered most effectively the ballad, "One little kiss," the last verse of which she was compelled to sing again; while Mr Santley, in "When I beheld the anchor weighed," rendered famous by Mr Henry Phillips—first example of that peculiar class of ballad to which Balfe was afterwards indebted for so large a share of his popularity, and worthy precursor of "The light of other days," "When other lips," "In this old chair," &c., was, as a matter of course, similarly and deservedly complimented. The encore was unanimous. These examples must suffice. Enough that, in the last Act, after the chorus, "Long life to our noble master," a ballet is interpolated, of which, or at all events a considerable part of which, we strongly recommend the suppression. The orchestra was excellent, from the overture to the end, the chorus was generally effective, and Mr Carl Rosa conducted the performance with as much zealous care as if he himself had been composer of the work. The success of this revival appears undoubted; and, although the *Siege of Rochelle* is far from being its author's best opera, it must always, as we have suggested, possess an interest apart, inasmuch as it was his first. The house was crowded in every part. More about Carl Rosa in our next.

BADEN.—The Brothers Willi and Louis Thien lately gave a concert here. Among the audience were the Empress of Germany, the Duchess of Hamilton, the Princess of Baden, and other distinguished personages.

PENNY CONCERTS.

Strictly speaking, there are no such things, and yet the term is not a misnomer, as it conveys a definite and correct idea. The admission money is not a penny, but threepence, for every one knows that 2½ groschen make threepence, and that it is in North Germany those concerts are to be heard. Delightful music, an educated people, the refining influences of melody—Beethoven, Schubert, Schumann—a kind of German “Shakspeare and the musical glasses”—that is the line of idea which the word suggests to persons who have not been to visit them. And then you go to visit them, and the line of your ideas veers round like a weathercock on a windy day. It is rather a change to start with a preconceived impression of music, and to return with a general idea of beer; to leave home in quest of refinement, and to come back satiated with tobacco. But then, what can you expect for 2½ groschen? It is an unfairness to the people to judge them from too elevated a point of view. The great truth to be collected and realised is not that the people drink oceans of beer and smoke cigars till the air of the room becomes as dense as Fleet Street in December, but that a beer-absorbing and tobacco-consuming people are capable of being pleased with Beethoven and Schubert. Miss Martineau somewhere tells a story of a Chinaman who came to London to study the manners and customs of the English, and who wrote an account of a visit he paid to Hampton Court. He was ferried across the river, and it so happened that the man who pulled the boat had a wooden leg. The Chinaman accordingly wrote home that in England all the boatmen had wooden legs, so that they might not catch cold from wet feet. In estimating these German concerts we must guard against the habit of generalisation. For instance, there is a popular impression in this country that for a few pence in Berlin or Dresden you can hear good music, which has come to mean, with us, classical music. But that is not strictly true. The music at these popular prices is, in the broader sense, popular music, the class of music that people who pay 3d. for their admission will enjoy. It is certainly superior to our music hall performances—to the “Champagne Charlie” or “Tommy Dodd” school of music. But it is one thing to avoid vulgarity, and a very different thing to attain elevation and refinement.

Let us, with no preconceived ideas, go to one of these concerts, and judge for ourselves. The hour is six o'clock, and the place one of the little suburbs outside Dresden, and—if you care for association of ideas—it is said that Schiller wrote part of *Don Carlos* not a hundred yards off. The people are trooping along the road, so there is no difficulty in finding the place. At the door there are two or three soldiers—for it is a military concert, or what we should call a band—and they take the entrance money. It is 50 pfennigs (about 6d. of our money), and the price includes the programme, which, by the way, acts as a pass-out check if you care to leave the building. Nothing can be more primitive than the room, which is very long, very low, and, it must be confessed, very dirty. Little marble tables in all directions, and the people clustered round them so closely that it is scarcely possible for the thoughtful-looking waiter, with a face rather of the Schiller type, too, to make his unsteady way with dozens of quarts of beer. And such an impregnation of smoke in the atmosphere! It is simply inconceivable. You see the faces all around you through a kind of hazy atmosphere, as in the reflection of a dusty mirror. Such talking, too, such jabbering, so many gutturals all crowded, such tremendous energy so long sustained. Suddenly the noise ceases, and you are conscious—through the smoke—of a platform at the far end of the room, and of an exuberant bandmaster. Even if you were deaf you would be gratified by a mere sight of this functionary. In England you will not meet a man so well pleased with everybody and so well pleased with himself. He is decorated like a Christmas tree, upholstered with the richest braids and trimmings, and, from the tremendous energy with which he waves a little flute about the size of a stethoscope, gives you the impression that he is playing on all the instruments at the same time. But we must listen to the music, if it were only for the sake of this conductor; and very familiar music it is, or ought to be. The programme tells us that it is the overture to *Martina*, next follows a waltz of Strauss, then a selection from Wagner, then a polka, then the overture to *Freischütz*. You see it does not quite amount to being

classical, and is far from the severe beauty of a Monday Popular Concert. Still, there it is for what it is worth, and it certainly is worth more than sixpence. Let us look about us and see how the people appreciate it. The room is so crowded that you cannot move. Only for the Schiller-faced waiter an avenue is made as he approaches with the beer. Of this beverage the most incalculable quantities are absorbed. There are six Germans round the table next us, and they have, in addition to their private mugs, a pair of loving cups, about the size of a pair of Wellington boots. They will be emptied in the course of that selection from Wagner, and the poetic Kellner be summoned to replenish them. All this drinking is conceivable, and it must be remarked that it does not produce the slightest intoxicating result; but the smoking is simply inconceivable. The atmosphere reeks with tobacco, is foggy and dim with the clouds of it. Does this people know what fresh air is, or realize that windows are made to open? They dread a draught much as a Frenchman dreads a cold bath, and seem to have no idea about the smoke, except to add to it. When Othello tells his traveller's tales to Desdemona, he speaks of the “Anthrophophagi that each other eat.” We have no cannibals in Europe, but a smoked Saxon could fall little short of a cooked animal. It is said that they attempted to have one night in the week with no smoking allowed, and it turned out a complete failure. So for six hours—at the rate of a penny an hour—the concert continues, with pauses between the parts, during which the band all go out and smoke, and the audience order more beer. Now, besides the obvious deductions from this scene, the general idea to be carried away is surely the extreme simplicity of the people. Here they sit drinking beer, enveloped in smoke, with their wives beside them knitting worsted work, listening to rather dissonant music, and thoroughly contented. Dismissing the refinement and Beethoven view as wholly untenable, there remains the question whether we would find this or anything like it at home. Could we see so large a concourse of people so orderly, so sober, and—if you wish to put it so—so passively enjoying themselves? While we must avoid the too hasty generalisation of Miss Martineau's Chinaman, we cannot shut our eyes to the truth that in this, at all events, we have something to learn from the Germans.—*The Globe*.

WEST BROMWICH.

(From a Correspondent.)

Mr Hartland's concert on the 7th inst. succeeded in attracting an audience alike brilliant and numerous, stimulated at once by the pleasure of hearing artists of such note as Miss Edith Wynne, Madame Patey, Mr Patey, and Mr Cummings, and the desire of seeing the handsome new Town Hall (of which they are naturally not a little proud) under such favourable circumstances. To enter into anything like a detailed analysis of a programme so essentially balladish in its character would be superfluous. Enough that out of eighteen pieces no less than nine were encored, which says something for the musical appetite of the West Bromwich public, and the compliant good nature of those who ministered to their gratification. The *entrepreneur* contributed two pianoforte solos, in which he exhibited a neat and finished style of execution, combined with unquestionable command of the key-board, and no small knowledge of the requisite effects of light and shade. Financially speaking, the recent performance of the *Messiah*, under the conductorship of Mr Prince, was a success; but, not having had the advantage of being present, it would be presumptuous for me to venture an opinion on the artistic merits of those who interpreted Handel's great charity sermon. It would appear, however, that there is one considerable defect in the Town Hall—the absence of space for the accommodation of anything like an orchestra. Happily, the organ so generously offered by Mr Brogden, the Member for the borough, will settle the difficulty, as, ere it can be placed in position, it will be absolutely necessary to seriously modify existing arrangements, and provide an orchestra large enough for a band and chorus of something like two hundred, a number which seems likely soon to be reached by the choral society under the direction of Mr Hartland, whose enterprise has also found vent in the project of a series of Saturday Evening Popular Concerts, to be commenced very shortly.

H. D.

MUSIC IN BERLIN.

(From a Correspondent.)

Gluck's *Armida* was performed at the Royal Operahouse on the birthday of Her Majesty the Empress. The cast included Mesdes von Voggenhuber, Brandt, Poppe, Horina, Herren Niemann, Betz, Ernst, Schmidt, and Nestler, who acquitted themselves more or less satisfactorily. The chorus and orchestra—the latter under the direction of Herr Eckert—were somewhat above their usual mark. But the public received the work rather coolly, a fact which some of the critics ascribe to the libretto, which they characterise as unworthy the music. The Berlin *Echo* observes:—

"We cannot disguise the fact that the peculiar combination of old French romanticism with the antique element is a considerable obstacle to our full enjoyment of the musical beauties of the work. Gluck's inspiration had its roots in grandiose views of the antique world, for which it found a means of expression which alone could render Antiquity intelligible to us in musical forms; and, as all attempts of the French to embody this spirit in their fashion degenerate more or less into hollow pathos, we should always be very chary of adopting the French idea of the Antique, because, by so doing, we may too easily fall into the Roccoco style. The spirit of the Middle Ages differs so essentially from the spirit of the Ancients, that any blending of the two is out of the question."

Having quoted one paper, I will proceed to quote a second. *Ce n'est que le premier pas qui coûte*. Speaking of the works which were played in the course of a single week at the Royal Operahouse, and which included *Rienzi*, by Wagner, *Czaar und Zimmermann*, by Lortzing; *Armide*, by Gluck; *Il Trovatore*, by Verdi; *A-ing-fo-hi*, by Wüerst; and *Le Prophète*, by Meyerbeer, Herr Gumbert remarks, in the *Neue Berliner Musikzeitung*:—

"The performances during the week were peculiarly well calculated to show the kaleidoscopic nature—which I consider a eulogium—of the German operatic repertory."

Having enumerated the operas I have mentioned above, the writer then continues as follows:—

"First, we have three living composers, than whom it is scarcely possible to imagine any other three differing more in their respective powers and tendencies. But the Wagner of *Rienzi* is not yet the Wagner of *Die Meistersinger*. In those days, Wagner strove, to the best of his ability, to imitate the fashion of the French grand opera; *Rienzi* keeps its place permanently on the boards, and has proved a decided success, even in Paris. The creator himself at present disowns it; nevertheless, I have never heard—and I do not blame him—that he has ever rejected the sums, which certainly cannot be inconsiderable, which *Rienzi* still brings him in. In saying this, I would merely direct attention to the fact that, in money matters, not only is there an end of good nature, but frequently of artistic principle as well. By the side of the three living, we have three deceased composers, the talent of the three latter, like that of the three former, pursuing three perfectly different directions: the classic and monumental Gluck; the brilliant Meyerbeer, so certain in the impression he produced upon the public of every nation; and the modest modernised Dittersdorf; Albert Lortzing. I consider that, compared with the monotonous repertory of lyric theatres abroad, it redounds to the credit of our own lyric theatres that they give as many works as possible which have made their way with the public, and not been washed away by time."

Miss Minnie Hauck entered upon her duties as a permanent member of the company at the Royal Operahouse, by appearing as Marguerite in M. Gounod's *Faust*.

The parts in Herr Ignaz Brüll's opera, *Das Goldene Kreuz*, have been given out. Herr Eduard Kretschmer's work, *Die Folkunger*, on the contrary, though definitively accepted, will not be produced this year. Nothing more has been heard lately as to the date when Herr Wagner's *Tristan und Isolde* will be brought out.

A melancholy occurrence took place a few evenings since, just previous to the commencement of *Le Prophète*. A member of the orchestra, Herr Besser, a bassoonist, feeling unwell, left his place and went to sit down in a small room under the stage. Here he was discovered shortly afterwards dead. The surgeon of the theatre on being called in stated the cause of death to have been apoplexy. The report of what had happened spread like lightning through the orchestra. The second bassoonist, who had occupied the seat next to the Deceased, fainted at the shock occasioned by the sad intelligence. It was some time before substitutes for

the two instrumentalists could be found, and the opera was delayed in consequence. Herr Schulz (tenor), the son-in-law of the Deceased, left his post as a matter of course. Two days previously, another member of the orchestra, Herr Richter, an oboist, had likewise had an apoplectic attack.

A very numerous audience assembled in the Concerthaus for the first concert given by Herr Bilse and his orchestra on their return from St Petersburg.

The Emperor has sent 500 marks to the committee for erecting at Schmalkalden a monument to the memory of Karl Wilhelm, composer of "Die Wacht am Rhein." His Majesty, in the autograph letter accompanying his contribution, terms the project "a work of patriotic gratitude."

BIRMINGHAM.

(From our own Correspondent.)

That Messrs Harrison's first concert of the season, with Mdme Adelina Patti as the bright particular star, should prove a brilliant success was a foregone conclusion, and the admired *prima donna* being in fine voice, the enthusiasm was proportionate and the encores to match. Signors Urio and Campobello were the other vocalists, Mdme Castellani and Mr Kube contributing the instrumental part, with violin and pianoforte respectively.

The Birmingham Amateur Harmonic differs somewhat in its scope and aim from other Musical Societies of the district, its object being the production of works altogether new, or such as, by the rarity of their performance, carry with them the air of quasi novelty; leaving familiar compositions to other associations. Thus, for instance, while the Festival Choral Society begins its season with Rossini's *Stabat Mater*, Mendelssohn's *Lauda Zion*, and Spohr's "God, Thou art great," the Amateur Harmonic produces Henry Smart's *Jacob*, and Beethoven's "Choral Fantasia," as *pièces de resistance*! That the first named, of so recent origin as the Glasgow Festival of 1874, should not have been already heard in Birmingham, may be readily understood; but that Beethoven's "Choral Fantasia" should never before have been performed in this (professedly) musical town is not quite so easy of comprehension. So much was written of *Jacob* at the time of its production, that to go into anything like detail on the subject now would be but mere recapitulation. Suffice it, that the reputation made by the composer with his *Bride of Dunkerron* at the Birmingham Festival of 1864 (the same year as Costa's *Naaman* and Arthur Sullivan's *Kenilworth* were produced) will be considerably enhanced by his sacred cantata, which, if at times suggestive of Mendelssohn, is none the less acceptable on that account. Charming as is the vocal writing, the instrumentation is no less deserving praise, the hand of the practised musician being everywhere perceptible, and the whole effect, as a natural consequence, in the highest degree satisfactory. The principal singers were Miss Emma Beasley (a rising local soprano); Madame Poole, whose ripe experience lent material aid to the contralto part; the tenor and bass solos being entrusted to Mr W. Shakespeare and Mr Ainsworth respectively, both gentlemen doing their best with physical means not altogether adequate to the requirements of so large a room as the Town Hall. The florid soprano air for Rachel, "Who is this that cometh out of the wilderness," and the unaccompanied chorus, "Behold how good and pleasant it is," were both repeated in obedience to the unanimous desire of the audience, whose applause was both frequent and discriminative. In the Choral Fantasia, Mr Walter Baché sustained the pianoforte part with an executive skill which met with due recognition at the hands of his fellow-townsmen. Both the cantata and the fantasia might have been improved by more practice in the shape of rehearsals. True, the conductor, Mr Sutton, worked his hardest to keep them together, and inflicted much (too audible) chastisement on his score; but without effect either in reducing the frequent straggling and irregularity of his forces, or in subduing the loudness of the instruments, which, at times, rendered the soloists all but inaudible. For next week a ballad concert, with Mr Sims Reeves as the principal attraction, is announced. D. H.

PALERMO.—*Dolores*, by Sig. Auteri, has been well received at the Politeama.

CONSTITUTION OF THE MUSICAL MUTUAL PROTECTIVE UNION.*

(Continued from page 670.)

CONSTITUTION.

ARTICLE I.—NAME.

This Association shall be known and distinguished by the title of "THE MUSICAL MUTUAL PROTECTIVE UNION."

ARTICLE II.—OBJECT.

The object of this Union is to unite the instrumental portion of the musical profession for the better protection of its interests in general.

ARTICLE III.—OFFICERS.

SECT. 1. The Officers of this Union shall consist of a President, a Vice-President, a Treasurer, a Secretary, three Trustees, and an executive Committee of seven, all of which said officers together shall constitute a Board of Directors; and of such subordinate officers, agents, and assistants, as the Union by its by-laws, rules and regulations shall direct. Which officers shall be elected annually to their respective offices, by such of the members of the Union as are entitled by its rules to vote at such election, except delegates to the Musicians' National Protective Association of the United States, which shall be appointed at the quarterly Meeting in March, and shall assume their office at the proper time.

SECT. 2. The election of said officers shall be held annually in the city of New York, on the second Thursday in September. A committee shall be appointed at the quarterly meeting, in June of each year, to nominate candidates for the officers to be elected.

SECT. 3. Candidates for office may be voted for by ballot or otherwise, and receive a plurality of the votes cast to entitle them to an election.

SECT. 4. All officers so elected shall assume their duties on the second Thursday of December next ensuing their election, and shall continue for the term of one year thereafter, unless otherwise provided for.

ARTICLE IV.—MEMBERSHIP.

All efficient and capable professional Instrumental Performers shall be eligible for membership, subject to the By-laws.

ARTICLE V.—FUNDS.

The Funds of the Union shall be raised by admission fees, quarterly dues, fines, concerts, &c.

BY-LAWS.

ARTICLE I.—DUTIES OF OFFICERS.

SECT. 1. It shall be the duty of the President to preside at the meetings of the Union and Board of Directors, and enforce a due observance of the Constitution and its By-laws; sign all bills; convene Special Meetings of the Union and Board of Directors, and give the casting vote in case of a tie; and he shall be ex-officio member of all Committees.

SECT. 2. It shall be the duty of the Vice-President, in the absence of the President, to perform the duties of the President.

SECT. 3. It shall be the duty of the Secretary to keep a faithful record of the proceedings at the meetings of the Union and Board of Directors; answer all communications to the Union; keep a true account with the Union and all the members; fill up all certificates of membership; issue notices for all meetings of the Union or Board of Directors; countersign all bills; report quarterly, and prepare, previously to every annual meeting, a minute statement of the funds and effects belonging to the Union, and all other important matters, with other useful information, specifying in whose custody or possession all the funds and effects shall then be, together with an account of the sums received and expended on behalf of the Union since the last previous financial statement; issue semi-annually a printed directory of all the members' names of this Union, with their addresses and instruments they perform on; and perform all other duties appertaining to his office, not herein enumerated. He shall receive a salary of \$400, or more, per

annum—payable quarterly. He shall, on the expiration of his term of office, transfer all books, papers, documents, or other property belonging to the Union, into the hands of his successor in office. And he shall act ex-officially on all committees when so called upon.

SECT. 4. It shall be the duty of the Treasurer to collect all the dues, admission fees and fines; to pay all bills passed by the Board of Directors for payment and countersigned by the President and Secretary; to keep an accurate account of all monies received and expended, in a set of books belonging to the Union, and to render every quarter a detailed statement of all receipts and expenditures, with the balance on hand. And it shall be his duty to deposit all sums of money, exceeding one hundred dollars, in the hands of the Chairman of the Trustees. He shall give the required bonds for the faithful discharge of his duties on assuming his office. He shall at the expiration of his term of office deliver into the hands of his successor all moneys, books and property belonging to the Union.

SECT. 5. The Trustees shall hold the funds in charge and invest them, with the advice and concurrence of the Board of Directors, safely, and deposit them in one or more Savings Banks; collect the interests on funds invested upon bond and mortgage and other funds in Bank; see to the renewal of insurance policies, and attend to the business appertaining to their office; they shall make quarterly reports, and an annual one to the Union. The Chairman of this Board shall give sufficient bonds for the faithful discharge of his duties, as he will hold funds in his hands before they can be deposited or invested. All amounts of money due on sales of property or real estate, in case of foreclosure (so ordered by the Union or Board of Directors), or the amounts of invested funds receivable from mortgages, shall be in either case paid or deposited by the requisite parties to the credit of the Musical Mutual Protective Union, in such Bank or Banks as may be ordered by the Board of Directors; and all moneys so paid or deposited can only be drawn by the check of the Chairman of the Trustees, indorsed by the two other Trustees, and countersigned by the President and Secretary, and the Seal of the Union affixed to it, payable to the order of the parties who are to receive said funds on new investments. They shall hold four regular quarterly meetings, and meet oftener if the business requires it.

(To be continued.)

MUSIC IN MANCHESTER.

(From our Correspondent.)

On Monday last the great room of the Free Trade Hall was crowded to excess, the attraction being Mr Sims Reeves, who was in splendid voice, and whose perfect singing once more charmed his enthusiastic Manchester admirers. He never gave "Adelaida" with greater finish, with more exquisite feeling; and how he sang Sullivan's "Once Again" and the old ballad, "Tom Bowling," your readers do not require to be told. Signor Foli, who was of the party, is a great favourite here, and he, too, was very cordially received. His fine voice is in perfect condition, and he could be ill spared at the present time. Mme Cave Ashton, Miss Dalton, Mdle Bertha Brouil, and Mr H. Nicholson, also took part in the concert, which was ably conducted by Mr Sydney Naylor.

Since my last letter Mr Alfred Cellier's *Tower of London* has been produced at the Prince's Theatre, and so great has been its popular success, that the theatre has been nightly crowded ever since. The music is clever and pretty, and the composer, without forgetting the conditions of art, has written his songs, duets, and choruses in a manner to attract the multitude. In nearly every respect the *Tower of London* is an advance on Mr Cellier's previous work, *The Sultan of Mocha*, though that, of its class, is an admirable opera. The *Tower of London* is mounted with remarkable splendour, the scenery is as fine as could be desired, the dresses, by Mr Alfred Thompson, surpass any of his previous designs, and the processions and other spectacular effects would have been sufficient in themselves to make a less delightful work acceptable. The principal parts are cleverly sustained by Mme Pauline Rita, Miss Alice Cook, Messrs George Fox, Furneaux Cook, and J. G. Taylor.

* Founded April 23, 1863; organized and adopted June 26, 1864; amended and revised September 13, 1867, March 25th, 1869, and March 14, 1872.

FRANKFORT-ON-THE-MAINE.—Herr Bernhard Scholz's romantic opera, *Golo*, has been produced very successfully at the Stadttheater.

TO CORRESPONDENTS.

DR BEVERAGE.—No—the first representative of Michel, in Balfe's *Siege of Rochelle*, was Mr. Henry Phillips; the next was the composer himself, who subsequently played the part of the hero in Mr John Barnett's *Farinelli*. Dr Beverage is wrong about Balfe's second opera, which was neither *Catherine Grey*, nor *Diadeste*, but the *Maid of Artois* (for Malibran—1836).

DEATHS.

On the 27th ult., Madame de FAUCHE, of Brighton.
On the 3rd inst., in London, EMMA HATTON, wife of J. L. Hatton, Esq., Professor of Music.
On the 8th inst., at No. 2, Devonshire Terrace, Hyde Park, W., suddenly, URSULA MARIAN, the wife of George Dolby, aged 37.

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World,

LONDON, SATURDAY, OCTOBER 16, 1875.

Episodes on Change.



DR SHIPPING. Well—how about Verdi's Aida?
DR QUINCE. Why—I thought 'twas Luigi Arditi's.
DR SHIPPING. Well—what did you think of Arditi?
DR QUINCE. Why—I wished very much 't had been Verdi.
(Eccent severally.)

IN another page will be found a photograph *fac simile* letter from the celebrated composer, Gioacchino Rossini.

"IT is the last straw," we are informed, "which breaks the camel's back." Assuming for the nonce the patient beast of burden to be typical of John Bull, we fancy we must have very nearly approached the last straw in the matter of the granting of dancing and music licences, and that John, not wishing to suffer the grievous bodily injury set forth in the apophthegm, will ride rusty while there are still a few straws left, and before the last one is reached. Who can blame him if he does? To drop metaphor, people are not exactly satisfied with the existing licensing system; in fact, they are quite the reverse; they are heartily sick of it. A few more such cases as we have had lately will effectually rouse them into declaring their opinion, and, when the British public is once in earnest, the Plimsoll episode and the Fugitive Slave Circular should teach the Powers that be what is the immediate and inevitable result.

The Curfew was, in its time, regarded as a highly estimable institution by many worthy persons—of the Norman persuasion—and worked well in the interests of those by whom it was invented. Still there can be no doubt that anyone advocating its revival now-a-days would meet with considerable opposition from the community in general—not to speak of the gas companies and dealers in parafin. Similarly, at some former epoch, the licensing system, as

applied to music and dancing, may have been a well-considered and sensible measure. At the present day, it is simply a nuisance, an absurdity, and an anachronism. But we will not discuss the principle involved, for to do so would be merely a loss of time and space, seeing that all sensible persons have long since been agreed upon that head. We will content ourselves with giving an instance of how the precious system works.

"Show me your cigars and I will tell you what tobacco you smoke," observed an English sage. Let us know the men connected with any undertaking, and we shall be tolerably capable of informing you what sort of an affair the undertaking is. Now J. R. Millais, R.A., is not a bad name; nor more is Tom Taylor, nor Lord Skelmersdale, nor Baron Alfred Rothschild; men do not look with suspicion on J. R. Planche, or Lord de Lisle and Dudley, or George Cruikshank, or C. D. Leslie, R.A.; and we have yet to learn that Calumny has ever breathed a word against Lord Newry, W. Calder Marshall, R.A., or the Earl of Dunraven. All these gentlemen, with a host of others of equal standing and respectability, are connected with the Royal Westminster Aquarium and Summer and Winter Garden Society; yet that Society, as personified by its representatives, passed a *mauvais quart d'heure* on the 8th inst. before the bench of Middlesex Magistrates, presided over by Captain Morley, at the Sessions House, Clerkenwell.

The Society applied for a music and dancing licence, the application being supported by Mr Poland, Mr Besley, Mr Douglas Straight, and Mr Montague Williams, and opposed by Mr Ribton, in behalf of Westminster Hospital; Mr Serjeant Sleight, in behalf of the Dean and Chapter of Westminster; and—in behalf of Westminster School—Mr J. P. Grain, or Gray, for the gentleman's patronymic appears to be so faintly inscribed upon the roll of Fame that some papers read it, Grain, and others, Gray. After stating the plan and future arrangements—with which our readers are already acquainted—of the Aquarium directors, Mr Poland, alluding to the application for a dancing licence, observed that it was intended in one part of the building to have amusements for children at Christmas time, and that these amusements might necessitate some dancing. At other times the Fellows might have a private ball. If, asked the learned council, these things can be done without detriment to the public interests, why not do them?

In answering this simple and straight-forward question, the learned gentlemen on the other side did not appear to particular advantage. We believe that counsel are no more at liberty to refuse a brief than a member of the College of Physicians is permitted to take a lancet from his pocket, and bleed a man in a fit, though the man's life depends on his doing so. Such is, respectively, the etiquette of the two professions. Perhaps it was under pressure of this etiquette alone that Mr Ribton, Mr Serjeant Sleight, and Mr J. P. Grain—or Gray—put on their wigs and gowns last Friday, the 8th inst. Let us hope so. On that supposition only can we excuse the nonsense they talked. Mr Serjeant Sleight urged that if a licence for dancing were granted, "it might be abused in case of a change from the present management." If it were, could it not be revoked at the next meeting of Middlesex Magistrates? So, only "in case of a change from the present management." But, a moment afterwards, the learned Serjeant proceeded to stultify himself and insult the "present management" by affirming "that the dancing licence was applied for with some object which was not to be seen on the surface." Rather inconsistent for a Serjeant-at-Law.

Mr Ribton, reading Mr Poland's inmost thoughts, asserted that, not content with boasting that England was becoming at last a musical nation, Mr Poland wished it also to be a dancing nation. What! because Mr Poland merely asked for a dancing licence for the Westminster Aquarium? Surely this is generalizing with a vengeance. "Was it desirable," continued Mr Ribton, "that we should become a nation of dancers?" The question was followed by loud laughter. At what or at whom was the public laughing? At Mr Ribton? "Would they," he inquired, with an utter disregard of reason, "have people neglect their business for the sake of dancing?"

"Tripping merrily as they go
On the light fantastic toe?"

But the acme of forensic profundity was contained in the remark that: "When that happened, the business-like habits of John Bull would forsake him." What a remarkable discovery! How startling! How new! How unsuspected! When a person neglects his business, his business habits forsake him. Really, the proper authorities ought at once to insure the Thames in three or four of the wealthiest fire-offices. There is no knowing what Mr Ribton may be about.

But while we may forgive weak argument and feeble jocularity, we cannot be so lenient towards vapid personality. This remark is intended for Mr J. P. Grain—or Gray. What right had that not too celebrated advocate to state that "they" (the directors or the public?) "wanted that man Strauss, with his hair tumbling about?" What right had he to talk about "a twopenny-halfpenny waltz of Blumenthal and Strauss?" The purity of the Westminster Boys may be preserved from contamination, and the ends of justice attained, without gratuitous and meaningless ridicule of two worthy and accomplished gentlemen and musicians. Then Mr J. P. Grain's—or Gray's—excruciating humour to the effect that the Westminster Boys, instead of going to the Aquarium to examine the fish, might visit the place to inspect the mermaids! We feel that "witty" is not the proper term for such mental coruscations. We do not know whether Mr J. P. Grain—or Gray—has a daughter; but, if he does possess such a treasure, some friend, referring to her father, as Hamlet once spoke to Ophelia of hers, should forthwith bid her: "Let the doors be shut upon him, that he may play the fool nowhere but in 's own house."

The upshot was that, though the Bench granted the music licence, virtue was upheld, public morality preserved, and, in a word, England saved from destruction, by the refusal of the licence for dancing. Really, all this would be ludicrous were it not pitiable. It is, however, consolatory to reflect that the obnoxious and antiquated system cannot last much longer. Still it may endure for a few years. In view of such a contingency, let us trust that, until the happy period of its final abolition, we may not witness many more such proceedings as those at the Clerkenwell Sessions House on Friday, the 8th inst. We do not ask from Counsel of a certain type politeness or close reasoning—it is foolish to demand from any individuals aught it is beyond their power to grant—but we certainly must request them to favour us in future with a small modicum of respect for the decencies of society and the rules of common sense. R. K.

HAYDN AND BEETHOVEN.

SELDOM has more variety been compressed within such narrow limits. The symphonies of Haydn and Beethoven have absolutely nothing in common but a certain cheerfulness of character, which with Haydn's music is a rule, and with Beethoven's an exception. Perhaps in no long work

by the epic poet of the orchestra are there so many traits of humour—outbursts, in short, of animal spirits, surprises not less playful and charming than they are wholly unanticipated—as in the Symphony No. —. But how different the mirth of Beethoven from that of Haydn! The "Father of the Symphony," as he is styled, and justly, has never an *arrière-pensée*. When he laughs, he laughs right merrily. When he weeps, it is an April shower; the placid smile soon peeps out again, and the brief sorrow is dispersed, like the mist by the sun. Beethoven laughs even more unreservedly than Haydn, but there are tears in his laughter which come from an opposite source; while his sorrow lies far deeper, and at periods is as absorbing as that of the other is evanescent. Compare, for instance, the slow movements of the two symphonies under notice. Each contrasts forcibly with what has gone before and what is to come after; but, while Haydn appears simply as if in a passing reverie, the soul of Beethoven is plunged in sadness. It is pleasant to contemplate an art capable of giving eloquent utterance to such widely different sentiments; and surely no two men were ever more clearly reflected in their music than Mozart's great predecessor, no less than contemporary, and the one who survived, and in a certain sense surpassed, both that predecessor and contemporary, but even Mozart himself.

WE regret to hear that news has come by telegram of a severe accident to M. Gounod. The eminent composer, on leaving the house of a friend, slipped and fell so heavily that he became unconscious. It was found that his right arm was broken; and he now lies at the house where the accident happened, M^{me} Gounod being in attendance upon him.

Another telegram states that the friend referred to was Mr Oscar Commettant, to whose house M. Gounod had been in order to take away certain MSS. that had recently come from England. It was first thought he was killed, but after medical examination it was found that he had merely fractured the right shoulder, which will probably disable him from using his arm for two months to come.

OCCASIONAL NOTES.

WE read in *Dwight's Journal of Music* that Dr von Bülow intends to give seven concerts at Boston, some of them with orchestra. The Doctor will play on Chickering's pianos. "The other bright particular star of the pianoforte heavens, M^{me} Arabella Goddard"—we learn from the same authority—"has joined the Tietjens constellation, which will be very lustrous. We are informed that Mr Max Strakosch has engaged her to appear with M^{lle} Tietjens, in sixty concerts, for which he is to pay the great pianist three thousand pounds sterling, the engagement to commence in New York, on the 4th October, and conclude about the middle of January. We presume this 'Double Star' will shine on Boston when the Bülow sets."

DURING the recent meeting of the Emperor of Germany, the Archduke Albert of Austria, and Prince Charles, at Fürstenstein, a monster performance was given in the courtyard of the Castle—splendidly illuminated for the occasion—by eight bands belonging to the infantry, five to the cavalry, two to the artillery, one to the rifles, and one to the pioneers, making in all seventeen bands and two hundred drums, or about a thousand performers.

THE "NIBELUNGENRING."—It is not easy to condense within reasonable space a mere outline of the plan adopted by Wagner in the construction of his most recent, exhaustive, and exhausting, work. To describe it part by part, scene by scene, is out of the question in the columns of a newspaper; nor, were this practicable, would the majority of readers be likely to take much interest in the description. The *Fliegende Holländer*, *Tannhäuser* and *Lohengrin*, being treated as abstract mediæval myths, are intelligible enough; though the poet-composer has done his utmost, in successive stages, to depart from the comparatively earnest simplicity which distinguishes the first (and, as some incline to think, best)

of these from the second, and still more emphatically from the third. Passing by *Tristan*, that earnest legitimate exemplification of the absolute Wagnerian theory; passing also by the *Meistersinger*, a *soi-disant* "comic" episode, which for an instant diverted the master's thoughts from carrying out the gigantic scheme, whose completion was looked forward to as the "crowning the edifice" symbolically representing his long-pondered system of

THE Abbate Franz Liszt has been created an "Illustrious Member of the St Cecilia Society, Rome." The "Illustrious Member" has returned thanks in the following letter, written in French:—

"MONSIEUR LE PRESIDENT,—The Royal Academy of St Cecilia has kindly bestowed on me a title of honour, of which I fully appreciate the distinction. Truly grateful for this high mark of good feeling, I consider myself fortunate in returning it, to a certain extent, by my zealous devotion to musical art, and the most lively admiration for the great geniuses who have rendered that art illustrious in Italy from the days of Palestrina to our own.

"Their works remain to fertilise the Future.

"I beg you to receive, Sir, the assurance of my respectful thanks, and of the sentiments of profound esteem with which I have the honour to remain, your very obedient servant,

"Rome, 22nd September, 1875."

"F. LISZT."

On a principle somewhat analogous to that by which children under twelve are carried at a cheaper rate than adults, in omnibuses, steamboats, and railway carriages, artists of subordinate rank at the Grand Opera, Paris, are not charged by the Chief of the *Claque* so much as those of higher rank. The great "stars" have to pay very heavily indeed. But when an artist has come to terms with the Chief of the *Claque*, the manager enjoys the right of forbidding the applause at the specified moments, and the artist is consequently so much out of pocket, for one maxim with the worthy Chief is: "Pay to-day, trust to-morrow," all transactions being only for cash down, on the nail, while another is: "No money returned." This arrangement sometimes gives rise to unpleasant bickerings. Thus, not very long ago, a well-known artist, who shall be nameless, paid for an enthusiastic volley of "bravos" followed by an encore after the final trio in the first act of a certain opera which, also, shall be nameless. But M. Halanzier objected. This occasioned a lively passage of arms between him and the Artist. At last, a compromise was effected. The *Claque* duly shouted "bravo" but refrained from an encore.

FORMING part, as it does, of a gentleman's mansion, or *pallazzo signorile*, the room in which Donizetti died, at Bergamo, has been left just as it was in April 1848, when the illustrious composer expired in the arms of his intimate friend Dolci, and in presence of the Monk, Francesco, of the Archpriest of the Cathedral, and of his faithful servant, Pourcelet. It is covered with a grey flowered paper; the ceiling is plastered, and the hangings are white and sky-blue. On the walls are suspended a few engravings by Raimpoldi, and a large watch. The bedstead, which is extremely small, is placed with its right side to the wall and opposite the windows. It stands in a modest alcove, and the bedclothes are of the plainest kind. The polished furniture, the candlesticks, and the wooden armchairs belong to an epoch which, though not very distant, at once strikes one as not our own. Other objects in the old room merit respectful attention. There are many autographs of Donizetti; a *brindisi* written by Mayr in sestines; the ring Donizetti had on his finger when he died; a small medal he always wore round his neck, and which was a memorial of his mother; a lock of his hair; and a blue silk bag, old and tattered, containing sacred effigies which he always carried in his waist-coat pocket. Another object there is the easy chair in which he sat during his last days, when, sickly and with failing strength, he struggled against a most acute disease. It is covered with yellow and sky-blue stuff, and has, in front of it, a sort of small shelf of bright walnut-wood, made so that he might write while in a reclining position, and a projection at the top part of the back for him to rest his head against. All these relics are in the Palazzo Morini, in a street which, for somewhat more than a month, has changed its former name of St Cassiano for that of Gaetano Donizetti.

Confermo Feliciano

*Domani ch'una Mamma
riunione del M.^{re} Bangi per oggetto
relativo alla Raccomanda di: Beethoven
e non offe quindi dimine del M.^{re} Proff
del Prof. ore, p'terai più tardi, conve
on a questo Signore. Ma si è stato com
nora lo che per venenti è sarà beniffimo
come lo sono di Dimmi*

*Autografo
S. Donizetti*

Partiti

Alla Bella Schiappa

L. C. M.

ACORNS, SLOES, AND BLACKBERRIES.

BY GIBBS GIBB GIBBS, Esq.

No. 16.

SAMUEL MATHER, organist of St James's Church, Sheffield (elected in 1799). In the year 1806 Mather, in conjunction with his brother, John Mather, and J. Foster, of High Green, began the Yorkshire amateur concerts at Sheffield. In the following year they were held at Leeds, and the next at York, and have been continued since that time, with increasing pleasure to the lovers of music. In the year 1814 he established the Yorkshire choral concert, of which he was sole manager for the first four years, having obtained the names of the noblemen and gentlemen of the county to support it, by an annual subscription of one guinea each, and having an excellent band of vocal and instrumental performers. Here he brought forward every month a performance which was always numerously attended. *The Messiah*, *Judas*, *Samson*, *Israel in Egypt*, *The Creation*, *Athalia*, *Jephtha*, *Acis and Galatea*, *Alexander's Feast*, with various selections from the best composers, followed in succession. The same plan was afterwards adopted by his brother in Edinburgh.

JOHN MILTON, the father of our justly celebrated epic poet, was a native of Milton, near Halton and Thame, in Oxfordshire. He was educated for the law, and practised as a scrivener in Bread Street, London; but he acquired considerable celebrity as a musical composer. Among the Psalm tunes published by Ravenscroft, in 1633, there are many with the name of John Milton to them. One of these, called the *York Tune*, is well known in almost every parish church in the kingdom. It is said, in Philippe's life of his son, that Milton composed a fugue "*In nomine*," of no fewer than forty parts, for which he was rewarded by a Polish Prince, to whom he presented it, with a gold medal and chain.

MIMNERMUS.—About the beginning of the sixth century before the Christian era, Mimnermus, according to Plutarch, had rendered himself remarkable by playing upon the flute a nome called "*Cradias*," which, Hesychius tells us, was an air for that instrument, usually performed at Athens during the march or procession of the victims of expiation. Mimnermus was of Smyrna, contemporary with Solon. Athenæus gives to him the invention of the pentameter verse. His elegies were so much admired in antiquity that Horace preferred them to those of Callimachus.

JEROME JOSEPH DE MOMIGNY, of Belgian origin, was born at Philippeville in 1776. Momigny, independently of his musical abilities, was a very learned man, and has particularly distinguished himself by the publication of a work in three volumes 8vo, entitled "*Cours complet d'Harmonie et de Composition d'après une Théorie nouvelle et générale de la Musique basés sur des Principes incontestables, puisés dans la Nature*," &c. This book may be considered as containing a new theory of music, founded partly on the system of Ballière, which was expanded by Jamard, and partly on views of the Abbé Feyton, which appear in the "*Article chromatique*," in the "*Encyclopédie Méthodique*." According to the theory of Momigny, the generator produces the following interval, G, b, d, g, b, d, f, a, c, e, which he calls *l'unique type* of the musical system, and compares the seven musical notes, a, b, c, d, e, f, g, proceeding from the generating string, to the phenomena of the decomposition of light, discovered by Newton by means of a prism. Momigny ably completed the musical part of "*Encyclopédie Méthodique*," left unfinished by the revolution, which sacrificed some of the most able original authors.

CHRISTINE NILSSON IN DUBLIN.

(From Saunders' News-Letter, Oct. 12.)

This distinguished artist again appeared before the Dublin public, after the lapse of a few years since her first visit; and, although the impression she then left has not been effaced from the memories of those who then heard her, she now comes with more power of voice, more intelligence of conception, and more dramatic intensity of expression. Judging of her in the concert room, we should immediately predict that she would rank amongst the highest who have taken honours on the lyric stage—as she has done; and yet there is a charm in her concert singing very difficult to describe. It is sometimes semi-dramatic, giving a thrilling interest to what she delivers, rarely attained by any of her compeers, which produces that indefinable effect alluded to above—an effect which appeals solely to the feelings, and awakens the sympathies of the heart. This the tearful tones of her voice accomplishes alone, it is so entirely sympathetic in movements of expression; but then, anon, it will rise to a glow of enthusiastic power, should the poetry and music demand it. That Mme Nilsson is an artist of the highest culture will be confessed by all; but she is more. There is an amount of intelligence in interpreting what she seeks to make her audience comprehend, which springs from herself, and can only be the result of genius. Now, her singing of "*The jewel song*," from *Faust*, last evening, was so clear in delivery, so rich in brilliancy, and yet rendered with such apparent ease, as almost to appear like the lark's song—an instinctive inspiration. She was rapturously encored, and immediately replied by a recital of "*The minstrel boy*," which she gave with a richness of tone and truthfulness of phrasing never realised in our memory by any other singer of an Irish melody.

She also joined Mr Lloyd in Verdi's *duo*, "*Parigi o cara*," which she sang with touching tenderness. Here the sympathetic tones of her voice, which we have mentioned before, must have been felt by all present. Sullivan's ballad "*Let me dream again*," she gave with so much felicity, that all we can say is, happy the composer who has such an exponent of his compositions! This drew down another encore, which she answered by singing "*Let Erin remember the days of old*," with surpassing energy and warmth of utterance. In the "*Swedish Melodies*" she again raised the audience to enthusiasm, and she found it impossible to resist the encore, and was obliged to repeat the second of the two melodies, "*Le Bal*." These she sings with a fervour which amazes, and they are so catching in their eccentricity of expression and brilliancy as almost to bewilder. The remainder of the programme was admirably given by the other members of the company. Mr Lloyd was encored in the "*Rose Song*," from *Il Talismano*, and likewise in Sullivan's "*Sweethearts*," to which he replied by giving Balfe's "*Come into the garden, Maud*." Miss Fairman, Mdle Levier, and Signor Caravoglia, ably assisted in the concerted pieces, and the artistic *entrepreneur* of the concerts, gained deserved encores for his admirable pianoforte playing. The next concert takes place on Wednesday forenoon.

ORATORIO OF THE DELUGE.

(To the Editor of the "*Musical World*.")

Sir,—I have just seen a paragraph to the effect that Mr F. H. Cowen is about to produce an oratorio under the above title. Now, it is extremely probable that another day I might be accused of borrowing the idea from him, which I should much regret. Will you, therefore, be so good as to allow me to state that it is nearly four years ago that I compiled the *libretto* of an oratorio under the very same title of *The Deluge*, and that the composers who pronounced it to be admirably adapted for music, and expressed regret that they could not make use of it, were Sir F. G. Onseley, Sir Julius Benedict, and Mr Arthur Sullivan. The insertion of these few lines may save me another day from the charge of *purposely* taking the same subject as Mr Cowen, whereas it will be seen that I was first in the field.—Yours faithfully,
Winchester, October 13th, 1875.

T. LLOYD FOWLE.

SHANGHAI.—Three Italian artists, Signor and Signora Palmieri, and Signorina Alice Persiani, gave some very well attended concerts at the Lyceum Theatre, last August.

WORCESTER CATHEDRAL.

By way of completing the important work of the restoration of Worcester Cathedral, or rather as supplementary to it, two additional features have just been added, and were open to public inspection yesterday. These are the erection of new altar rails, the gift of the Countess of Dudley, and the filling in of the great west window of the cathedral with stained glass, the gift of the Earl of Dudley. Both are from designs by Sir Gilbert Scott, R.A. The altar rails are of brass, of most elaborate workmanship, surmounted with cushioning of red velvet. The window is by Messrs Hardman, of Birmingham. The subject of the glass is the "Creation," as narrated in Genesis i. and ii. The six days' work is represented in the outer triplets of lights (three on each side), and the sequel of the "Creation"—the story of Adam and Eve and their fall—is continued in the two central lights. Above all, on the great wheel of the tracery, is represented the seventh day—that of rest. The window has eight lancet lights divided by light stone shafts and surmounted by a great wheel and tracery. The design of the stonework is in style a mixture of early English and early decorated, the forms of the tracery being of the latter, whilst the mouldings and carvings are of the former. So in the treatment of the glass some features in the design are later in style than the ornamentation, which is strictly in accord with the early English carving throughout the cathedral. The glass is of the thick, antique quality, not "antiquated" in the painting, but left, as ancient windows were, to acquire by time and weather the perfect mellowness of tone that age alone can give.

The design of the "Creation" reads from the top of the dexter triplet of lights in the window where is shown the work of the "First Day"—the creation of light, the figure of the Saviour, the Second Person in the Holy Trinity (as is usual in early Christian art), being represented holding in His hand the newly made light which emanates in rays. The division of light and darkness is also shown; and in a golden belt is the text "*And God saw the light that it was good*," &c. Similar texts throughout the chapter relating the works of the successive six days are given on the other portions of the window, and each is illustrated in a similar manner to the above. Among the prominent figures are represented (in the life of Adam and Eve) the temptation and fall, and the expulsion from the Garden of Eden. The seasons are represented—"Spring," as a young maiden with garlands; "Summer," as a reaper with sheaf; "Autumn," as a man bearing a bushel of ripe fruit; and "Winter," as an old man with staff cowering over a fire. The seventh day—the "Day of Rest"—is represented on the wheel of tracery at the top of the window. In the centre is a half figure of the Saviour in glory; one hand holds the universe, and the other is uplifted in the act of blessing. Immediately around are seraphim, and beyond is the angelic host, adoring, singing, and playing musical instruments (Eh! Canon Barry!); over all are censor-bearing angels.

MADRID.—Signora Alice Spaak has been added to the Italian Opera Company. The season was to be inaugurated with Sig. Verdi's *Aida*.

VIENNA.—The ballet of *Brahma*, by M. Monplaisir, is in rehearsal at the Imperial Operahouse, under the personal direction of its author. M. Montplaisir is, perhaps, the most popular and fertile ballet-master at present in Italy, the land of ballets, and *Brahma* is his most successful creation, having been performed in Milan, Naples, Rome, Florence, Turin, and other large towns of the Ausonian Peninsula.—The receipts at the Imperial Operahouse for the month of September last were 9,078 florins more than they were for the corresponding month last year, despite the fact that this year the theatre was closed one evening for a rehearsal of *Brahma*, and that the receipts of that evening were consequently lost.

PESTH.—A series of six grand orchestral concerts is to be given here in the course of the winter, under the direction of Herren Goldmark, Brahms, and Herbeck, of Vienna; Herr Reinecke, of Leipsic; Herr Lachner, of Munich; and Dr Ferdinand Hiller, of Cologne, each of whom will conduct in person those works of his which may be comprised in the programmes. Among the artists engaged are Mad. Friedrich-Materna, Mad. Wilt, and Herr Wilhelmj.

—It is reported that Franz Liszt, at present stopping in Rome, has written to inform the secretary of the Academy of Music that he will arrive here in time for the opening of that institution on the 3rd or 4th November.

"TIS THE LAST ROSE OF SUMMER."

(To the Editor of the "Musical World.")

SIR,—For the last time I address you on the history of this melody. When I upset Mr Brinley Richards' statement, given at his lecture on National Music, and proved its modern origin conclusively, he is informed where he can get information from a standard authority worthy of credit, respecting the ancient music of Ireland; instead of that, he will not accept a writer of renown on both Irish and Welsh music, but accepts the hear-say talk of parties who know nothing about it, merely because he asserts that there is no affinity between certain words of Irish and Welsh, and that some ancient instrument, called a cryth, is played by a bow, and worthy of a place in the modern history of music, and, for stating so, he will not put his faith in him. I might as well state that the cong-shell of the South-Sea Islanders, with fish-gut strings, is worthy of a place in the Philharmonic orchestra. Now, Walker is truthful, and has well investigated the old music of Ireland and Wales; he does not state that airs of a comparatively modern date are old songs of the peasantry, nor that English modern songs are Welsh and Irish melodies, nor does he give florid transcriptions of Hungarian and other melodies, by Liszt and others, as specimens of national music. This, as I before stated, should not be in a lecture of national music of all nations. Mr B. Richards, in his lecture, should state, for the future, that three-fourths of the lecture will comprise anecdotes of the Welsh melodies; and when he attempts the Irish portion, pray let him consult an Irish authority, if he will not put faith in Walker—why, old Bunting's three volumes of Ancient Irish Melodies, with the late Mr Petrie's work on Irish Music—he will in those works find trustworthy matter for his next lecture on national music, though three-fourths of it may consist of Welsh music and history, second hand though it is in the eyes of every unprejudiced thinker on the matter. I now conclude as to the "Last Rose of Summer."—I am, yours obediently,

YOUR OWN CORRESPONDENT.

Val of Avoea, County Wicklow.

WAIFS.

Mdlle Zaré Thalberg seems to have won the hearts of the Dublin public by her impersonation of the two Zerlins—the Zerlina of Mozart and the Zerlina of Auber (*Fra Diavolo*). We are not surprised; our Irish friends are both musical and impressionable.—*Graphic*.

Mdlle Beatrice's company have been appearing at Belfast.

M. and Mdlle Léonard have returned to Paris and resumed their lessons.

Mr Henry W. Goodban has returned to town for the season, from Paris.

M. Leon Richter, editor of *L'Avenir des Femmes*, wants to admit women into the Order of Free Masons.

The School for Scandal has been played at the Manchester Theatre Royal, Mr Phelps appearing as Sir Peter Teazle.

Mrs John Wood is suffering from indisposition, which will deprive the stage of her services for a considerable time to come.

Mr J. L. Toole does not appear in London till next month, and every seat is already secured at the Gaiety for his opening night.

Miss Charlotte Cushman, the great American actress, has been seriously ill from cancer, and it is feared that she will not recover.

Mr Sothern concluded his engagement at the Theatre Royal, Glasgow, last Saturday. He has been succeeded by Mr J. L. Toole.

Mdlle Dijon, the proprietress of a genuine "American Hash-House" in Paris, has been called to her account. Pork and beans were her speciality.

Mr Ballingall, a pianoforte maker in Camden Town, has been fined £3 15s. 6d., including costs, under the provisions of the Smoke Consuming Act.

Signor Rossi, after meeting with an enthusiastic reception in Paris, was to leave Havre to fulfil with his company a series of engagements in the United States.

In a trial at New York relative to the piece *Rose Michel*, the proprietors and authors have been successful, and the adaptor has been condemned to pay.

Herr Rosenfeld, the new manager of the Komische Oper, Vienna, recently visited Paris, for the purpose of purchasing new works for his theatre.

John E. Owens is enlightening the Grangers of Maryland on "What He Knows about Farming," and it takes him as long to tell it as if he really knew something.

Following close on the footsteps of Mr von Laun, Mr C. Heron Wall, of Brighton College, has undertaken a translation of Molière's plays, whereof the first volume will shortly be published, and form part of Bohn's standard series.

Barnum wants a new hippodrome. The old gentleman is becoming economical, and intends constructing a very much smaller one than the Fourth Avenue building, in New York.

Mr Maybrick, the accomplished barytone, has resumed his profession, and will be heard again at the Ballad concerts, and various others, we trust, during the ensuing season.

Lohengrin has been produced at the Dublin Theatre, with Mdlle Albani as Elsa. The local papers are full of the event; but we must postpone further particulars till our next.

The reason Adelina Patti ascribes for not going to the United States is her dread of sea sickness. So accomplished a cantatrice should be tolerably comfortable on the high C's.

Mr and Mrs Kendal terminated their engagement at the Prince of Wales' Theatre, Liverpool, on Saturday evening. They were succeeded, on Monday, by Herr and Mrs Bandmann.

A new three-act comedy, by M. Edmond Gondinet, entitled *Le Panache*, is in active preparation at the Palais Royal. The chief parts will be filled by MM. Brasseur and Geoffroy.

Prof. Hart, of Cornell University, has been offered 16,000 dollars a-year to act as Government Geologist to Brazil. It's a pretty good place, where the principal product of the earth is diamonds.

Messrs Macmillan and Co. promise a new edition of Mr Matthew Arnold's "*Essays on Criticism*," to which will be added a paper "On a Persian Passion Play," reprinted from the *Cornhill Magazine*.

An International Choral Competition was lately held at Brussels. The first prize went to France, won by the Orphéon of Valenciennes, the second to a Belgian society, the third to a German Männergesang-verin, and the fourth to a Dutch Liedertafel.

Before quitting Lyons, whither he had gone to do his one month's duty as a Resarvist, M. Lasalle, of the Grand Opera, gave a concert for the benefit of the families of his poorer temporary comrades. All the civil and military authorities were present, and a very respectable amount was netted.

One of the first daguerreotype proofs, taken by the inventor himself on the 2nd October, 1838, and representing a view of the Pavillon de Flore at the Tuileries, and a part of the gallery facing the river, from the Quai Voltaire, has just been presented to the Conservatoire des Arts et Métiers.

Dumas' knowledge of American natural history is illustrated in his new novel, in which a 'coon, as big as a yearling calf, chases two lovers up a tree and then tries to gnaw through the trunk to bring it down. But for the simplicity of the tale, the distinguished author might be suspected of friendly satire upon the habits of American lovers.

A new historical play, entitled *A Crown for Love*, in which the loves of Anne Boleyn and Henry VIII. form a conspicuous feature, was to be produced at the Gaiety Theatre this morning. The principal parts are sustained by Messrs Ryder, W. Rignold, Charles Harcourt, W. Herbert, Maclean, F. Roland; Miss Evelyn, Mrs Leigh, &c.

A prize has been offered for the best Spanish National Hymn, the hymns of Riego, Espartero, Prim, Pierrad, and others, not being deemed suitable under the present government. All manuscripts will have to be sent in to the offices of the Ayuntamiento, Madrid, before the 15th December. This probably applies to the text only; the turn of the music will come next.

A contemporary states that Mr F. H. Cowen, busy with his cantata, *The Corsair*, for Birmingham, will not be able to finish his promised oratorio, *The Deluge*, in time for Brighton. A cantata, which Mr John Francis Barnett has been commissioned to write for the Brighton Festival of 1877, is to be ready for performance next February instead. The subject is *The Good Shepherd*.

The New Shakspeare Society held its opening meeting of the session on the 1st inst., at University College, Gower Street. The papers read were:—I. "Notes on Mr Daniel's Theory of the relation between the first and second quartos of *Romeo and Juliet*" by James Spedding, Esq., M.A., Hon. Fellow, Trin. Coll., Camb. II. "On Shakspeare's *Elf-Locks*," by J. Wickham Legg, Esq., M.D.

A contemporary reports an accident to the organist of St Paul's Cathedral. Dr Stainer was playing "fives" the week before last at St Michael's, Tenby, where he and other musical men were staying with Sir Frederick Ouseley, when the ball struck his face, severely injuring one of his eyes. Dr Stainer was ordered to keep away from light for at least ten days, and there is decided hope of the ultimate recovery of the sight.

The Drury Lane pantomime, supported by the Vokes family, is this year to be *Whittington and his Cat*. Covent Garden will present a new version of the old stories of *Goody Two Shoes* and *Cinderella*. The Crystal Palace will have *Jack and the Beanstalk* for its subject; and the first pantomime produced at the Alexandra Palace will be *The Yellow Dwarf*, for which the services of Mr George Conquest and his son are secured.

Nine of the actors who left Europe, for Rio de Janeiro, to play in the *Chatte Blanche*, have died from yellow fever. The manager, who received 400,000 reis (350 reis are equal to 1fr.) from the Emperor, to whose presence he was admitted, and 200,000 reis from the Count d'Eu, to facilitate the return of the company, died on board the steamer. At the Alcazar de Rio, 15 singers out of the 27 have also succumbed to the same.

ATHENÆUM (Camden Town).—Miss Lillie Albrecht, whose performances delighted the audience last season, opened the series of concerts, to be given during the present season, on Friday last, and by her fine performance of Chopin's Tarentelle in A flat, evidently delighted her audience. A Sonata of Beethoven's played by Miss Albrecht, was even more admired—the slow movement being rendered with refined taste. The gifted young artist received a well-merited recall at the conclusion, for which she gracefully bowed her thanks.

Madame Cave Ashton has been singing at Mr Sims Reeves ballad concert, at the Free Trade Hall Manchester, with success. The *Manchester Courier* praises her highly, and records that she possesses a mezzo-soprano voice of considerable power. "It is sympathetic in its character, her style also is good, and betokens careful training and judicious study. Her delivery is marked with considerable dramatic power, and this quality, added to her more than average flexibility of voice, commended her singing to the audience, and secured for her a well-deserved encore in Sir Julius Benedict's song, "The bird that came in Spring."

ZARÉ THALBERG.—The Royal Italian Opera provincial tour began on Monday last at Dublin. *Don Giovanni* was selected for the opening performance at the Theatre Royal, and drew a large attendance. The Dublin papers speak highly of M. Maurel (Don Giovanni), Signor Scolari (Leporello), Signor Tagliafico (Masetto), and Mr Richard Seymour, a Dublin amateur, who at short notice performed the rôle of Ottavio, in place of Signor Pavani—indisposed. The Donna Anna was Madame Paoli; the Elvira, Mdlle Ghiotti. Mdlle. Thalberg, as Zerlina, made a brilliant success, and at once obtained from the enthusiastic Dublin amateurs a confirmation of the favourable judgment formed of her in London. The *Irish Times* says that "the clear, beautiful notes of her exquisite voice charmed her hearers from the very commencement," and that her sweetness, tenderness, and genuineness of feeling were "either the perfection of art, or the outcome of a spontaneous impulse which is the half-sister of genius." The *Daily Express* records the "complete success of this truly gifted girl." The *Freeman's Journal* says she is "original, delightful, satisfying. Her singing, in the 'La ci darem' was perfection itself, and her acting was prettiness itself." We were the first to testify to the merits of this charming young artist, and are glad to record her first provincial triumph.—*Observer*, Oct. 10.

There is no branch of natural history more attractive than the study of birds, and there is none perhaps more perplexing at the outset to the young naturalist. If he have only learned about birds from books, he will be annoyed to discover that many a ploughboy knows far more about their habits than he does, and even if he can boast the advantage of a good ear, his want of practice will place him far behind the rustic in trying to discover a songster by its note. It would appear that of the large number of persons who profess a love for song-birds very few comparatively have the ear to distinguish a song unless they can see the author of it; and that the only way to learn the song of a bird is to approach it as noiselessly as possible. There are people who, in spite of considerable effort, are never able to learn the first lesson in ornithology, just as there are people whose musical ear is so deficient that they are unable to hum a tune correctly. Mr Harting mentions the fact that, in 1872, a series of observations were made in various parts of England and Scotland with regard to the habits of some migratory birds. Thirty species were observed, and the results were remarkable. The first swallow seen was on the 2nd of March, four miles south of Glasgow, the earliest record of its arrival in Scotland, and one naturalist states that on the 13th of April there were nightingales on the beach, under the bathing machines, along the whole length of the shore at Brighton.* [Handel died on the 13th of April; and Sterndale Bennett was born on the 13th of April.—D. P.]

PRAGUE.—M. Anton Rubinstein has been staying here for some time to superintend the getting up of his opera, *Die Maccabæer*, which will be produced very shortly.

NAPLES.—A three-act comic opera, *La Campana dell'Eremitaggio*, words by Sig. E. Cofino, music by Sig. E. Sarria, has been successfully produced at the Teatro Mercadante.

* See J. E. Harting on "Our Summer Migrants."

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